IFAR reports

Volume 8, Number 2
March/April 1987

incorporating Stolen Art Alert

Berthe Morisot, Woman at Her Toilet, *1877, stolen from a home in Monte Carlo after the owner's death in April 1983, no. 201.*

IFARreports
incorporating *Stolen Art Alert*

Volume 8, Number 2
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IFAR Identifies an Early Halpert Watercolor

and its *Contributors* of $250-999

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A New York collector of impressionist works, recently brought a watercolor to IFAR for examination. Although the picture was signed "S. Halpert," the owner had purchased it because of its superficial resemblance to Cézanne's series of *Bathers*. He came to IFAR to learn more about the artist and this work.

IFAR's examination determined that the work was indeed executed by Samuel Halpert (1884-1930), an artist widely acclaimed during his lifetime but whose reputation declined after his death. Halpert was one of a number of American artists, including Charles Sheeler, Stanton Macdonald-Wright, Charles Demuth, and Joseph Stella, who went to Paris in the first decade of the twentieth century and became a disciple of French avant-garde painting.

Halpert, who was born in Russia and came to America at the age of five, began his studies at the National Academy of Design in New York in 1899. Three years later he went to Paris, enrolled at the École des Beaux Arts and studied with Léon Bonnat. However, a year later, he rejected that school's traditional approach and embraced the avant-garde, in particular the fauves and post-impressionists.

Fluent in French, Halpert soon became a part of the artistic community in Paris and established friendships with many leading artists, including Henri Rousseau, Henri Matisse, and Robert Delaunay. Halpert's early works show the strong influence of both Cézanne and Matisse, and his allegiance to both artists lasted long after he left France. His paintings were accepted regularly at the Paris Salons. Halpert exhibited three works at the 1905 Salon d'Automne, the same year that Cézanne exhibited *The Bathers* and it must have made an impression on Halpert at that time.

Halpert, who returned to New York in 1912, took an active role in the artistic community in New York and was one of the organizers of the Armory Show of 1913. He had numerous one-man shows in New York beginning in 1914 at the Charles Daniel Gallery, and later he exhibited in a number of Whitney Studio Club Annuals. In 1926, Halpert went to Detroit to teach art and died there four years later following a mastoid operation.

IFAR's examination of Halpert's watercolor, *The Bathers,* included research on the artist at the Archives of American Art, in addition to direct examination of about fifteen other works by Halpert, including oils, watercolors, and drawings. IFAR also consulted with Dr. Wesley Halpert, the artist's nephew. He and his wife have a large collection of Halpert's works, and Dr. Halpert is familiar with the artist's oeuvre. He is collaborating on the Halpert catalogue raisonné with Ms. Susan Damsky, an art historian living in California. Both Dr. Halpert, who examined the work directly, and Ms. Damsky, who had access to good photographs of the work, are convinced that *The Bathers* is by Samuel Halpert and that it is one of his earliest known works.

Dr. Halpert compared it with two watercolors in his collection and found stylistic similarities. Although it is unusual for the signature to be in lower-case, Dr. Halpert identified it as Samuel Halpert's hand. Ms. Damsky agreed that the signature is genuine. Although the artist commonly used block letters, the lower-case form may be seen in other works, including *Rouen* (1908).

Ms. Damsky identified many elements of Halpert's style in this watercolor, for example, the use of a "shallow-space landscape" was quite common in many of Halpert's later works, including *Trees* (1917, Collection of Dr. and Mrs. Wesley Halpert) and *Lake George* (1915-16). The handling of the trees and leaves in *The Bathers* is very similar to the artist's *Lake George* series and, in particular, to a small untitled ink and pencil landscape drawing in the Santa Barbara Museum of Art.

Halpert, besides being a great admirer of Cézanne's works, was also a great advocate of his style. Susan Damsky noted that in his autobiography, Thomas Hart Benton mentioned that Halpert had tried to teach him elements of Cézanne's painting style. However, she pointed out that by comparison to Cézanne's *Bathers,* the women in Halpert's watercolor are simplified and a bit heavy. Their definition is based more on the use of outline rather than modeling. Many of the women in Halpert's later works are of a similar type and the body shapes in *Après la siesta* (1925) and *Interiors with Nude* (1927) closely resemble *The Bathers.*

The majority of works owned by Dr. Halpert were not inherited by him, but were purchased long after his uncle's death. The highly-regarded *Trees* (1917) was bought from the artist's brother and exhibits a continuing influence of Cézanne. In 1963, Dr. Halpert purchased, from the same source, *The Flatiron Building* (1919), which is considered to be Halpert's finest work. In 1981, Dr. and Mrs. Halpert gave this work to the Metropolitan Museum of Art where it is prominently exhibited in the new twentieth century wing.

Samuel Halpert's marriage to Edith Gregor Fein, founder of the Downtown Gallery, was a turbulent one. Dr. Halpert told IFAR that although Edith Halpert organized a one-man exhibition of her husband's works at the Downtown Gallery in 1928, she did not continue to promote his work after his death. Also, by this time, Halpert was painting in a more traditional manner, and Edith Halpert's interest was in handling the new abstract

continued on p. 4, col. 1

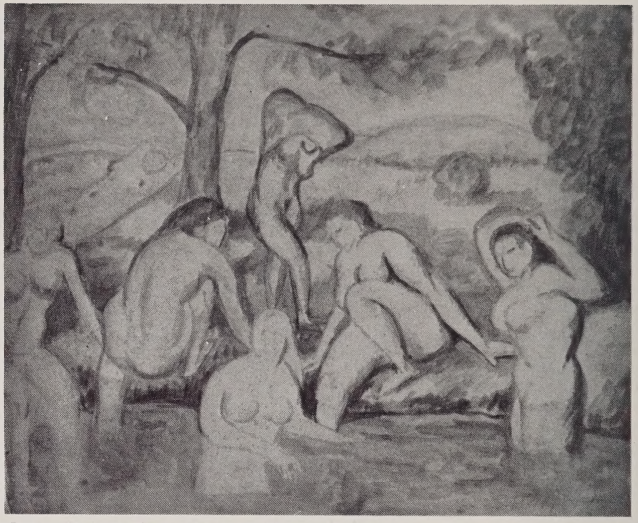
continued from p. 3

American artists. Dr. Halpert cites this as the major reason why Samuel Halpert does not enjoy the stature he deserves. Although the artist's reputation suffered because of this, his works are comparable with his better known contemporaries. In a 1969 review of Halpert's works at the Bernard Black Gallery, Hilton Kramer wrote that "by all the laws of art history, the pictures ought to look academic and routine, but they remain amazingly fresh and moving and evocative."[1] Dr. Halpert, reflecting on his uncle's role in American art, stated that "his greatest contribution was his participation in bringing French avant-garde painting to the United States." He added, "Samuel Halpert is a link between Matisse and abstract expressionism."

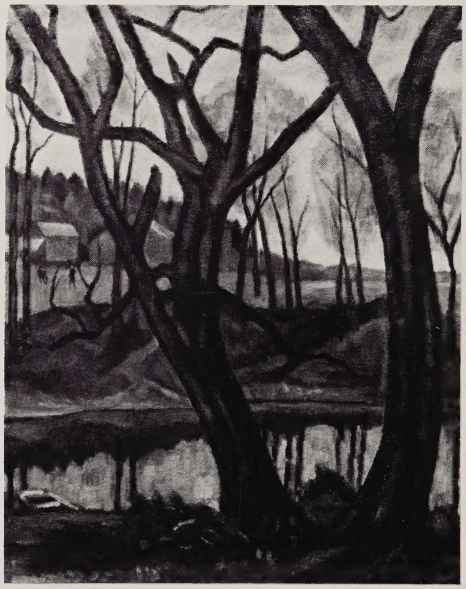
Virgilia Heimsath Pancoast

1. Hilton Kramer, *The New York Times* (January 25, 1969).

IFAR wishes to express its appreciation to Frances Redell who was responsible for the primary research and client report for this examination. Her work was part of a graduate internship at IFAR for course work at New York University.



Samuel Halpert, The Bathers, *c. 1905, an early watercolor. New York private collection.*



Samuel Halpert, Trees, *1917. Collection of Dr. and Mrs. Wesley Halpert.*

Still Missing

In April 1976, two Paul Klee watercolors were stolen in Switzerland from Bern's Museum of Fine Arts, *With the Brown Camel (Mit dem Braunen Kamel)* and *The Niesen (Der Niesen).* Both pictures are still missing and IFAR is featuring one of them in this issue.

Paul Klee (Swiss, 1879-1940). The Niesen (Der Niesen). *Watercolor over pencil on paper mounted on cardboard. 17.7 x 26.0 cm. Signed in u/r: "Klee." Inscribed in l/l: "1915 250 Der Niesen."* (Index of Stolen Art, *1977, p. 12, *77.27.1.)*

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

BONHEUR, Marie-Rosalie, called Rosa (French, 1822-99). *Lion Family.* Watercolor on paper. Approx. 55.9 x 76.2 cm. (*IFARreports,* Nov. '86, vol. 7, no. 9, p. 13, no. 1259, *86.552.)

CRUZ BIOMBO de MADERA, Amparo (Spanish, 20th century). *Seascape.* 150.0 x 170.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 8, no. 52, 81.297.18.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *Acuario.* 46.0 x 38.0 cm.; *Pasajes.* 46.0 x 38.0 cm.; *Belleza Linense.* 65.0 x 54.0 cm.; *Tras la ventana.* 81.0 x 65.0 cm.; *Marruecos y España.* 81.0 x 65.0 cm.; *Desnudo aurora.* 46.0 x 38.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 8, no. 53, 81.297.12-17).

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *La Bailarina.* 76.0 x 81.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 54, *81.297.5.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *La Borracha.* 65.0 x 54.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 55, *81.297.6.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *El chal amarillo.* 65.0 x 54.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 56, *81.297.8.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *El chal dorado.* 65.0 x 54.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 57, *81.297.9.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *Cuenca.* 46.0 x 38.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 58, *81.297.2.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *Descanso.* 46.0 x 38.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 59, *81.297.10.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *Desnudo.* 38.0 x 46.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 60, *81.297.11.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *Ofrenda.* 130.0 x 90.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 61, *81.297.1.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *Paris.* 81.0 x 66.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 62, *81.297.4.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *Pose de Mujer.* 65.0 x 54.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 63, *81.297.7.)

CRUZ HERRERA, José Herrerilla (Spanish, b. 1890). *Vizcaya.* 36.0 x 46.0 cm. (*Stolen Art Alert,* Jan./Feb. '82, vol. 3, no. 1, p. 9, no. 64, *81.297.3.)

European, 18th century. *Virgin and Child Wearing Crowns.* Oil on canvas. Approx. 45.0 x 35.0 cm. (*IFARreports,* Nov. '86, vol. 7, no. 9, p. 12, no. 1258, *86.569.)

GAINSBOROUGH, Thomas (English, 1727-88). *Landscape.* Oil on canvas. 45.0 x 55.0 cm. (*IFARreports,* Jan./Feb. '87, vol. 8, no. 1, p. 7, no. 10, *87.36.)

Sculpture

CORNELL, Joseph (American, 1903-72). *The Palace.* Mixed media. 54.7 x 51.5 cm. (*Stolen Art Alert,* Jun. '80, vol. 1, no. 6, p. 4, no. 7, *80.122.1.)

Italian, 16th century. *Grotesque Man's Head.* Bronze. 18.0 x 11.0 cm. (*Stolen Art Alert,* Oct. '81, vol. 2, no. 8, p. 8, no. 57, *81.268.)

Decorative Arts

Liturgical Objects

Spanish, 14th century. Reliquary. Wood. 46.0 x 72.0 x 35.0 cm. (*Stolen Art Alert,* Mar. '80, vol. 1, no. 3, p. 13, no. 85, *80.39.)

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

Recently Reported Thefts

Maastricht, The Netherlands

A gallery in Maastricht, The Netherlands, recently reported a $2½ million loss. The theft occurred during the night of 16/17 February, when nine pictures were stolen, as follows: Jan Brueghel the Younger (Flemish, 1601-78), *Monkeys,* oil on copper, 9.5 x 7.0 cm.; Eva Gonzalès (French, 1849-83), *Vase of Flowers,* oil on canvas, 35.0 x 25.0 cm., signed in l/r; Meindert Hobbema (Dutch, 1638-1709), *Watermill,* 1662, oil on panel, 59.5 x 84.0 cm., signed in l/r; Camille Pissarro (French, 1830-1903), *Riverbank of the Seine at Bougival,* 1871, oil on canvas, 27.0 x 40.0 cm., signed in l/r, signed (indistinct) and dated in l/l; Pierre Auguste Renoir (French, 1841-1919), *The Clearing,* oil on canvas, 30.7 x 29.0 cm.; signed in l/l; David Teniers the Younger (Flemish, 1610-90), *View of a Village,* oil on panel, 67.0 x 101.0 cm., signed in l/r; Paul Désiré Trouillebert (French, 1829-1900), *Scene of a Fisherman Near a Watermill,* oil on canvas, 46.0 x 62.0 cm., signed in l/r (removed from its frame during the theft); Willem van de Velde the Younger (English, 1633-1707), *Sailor and a British Ship,* oil on canvas, 20.5 x 28.0 cm., signed in l/r; and Willem van de Velde the Younger (English, 1633-1707), *Sailor and a Dutch Ship,* 1673, oil on canvas, 20.5 x 28.0 cm., signed in l/r. This theft will be catalogued in the Stolen Art Alert when IFAR receives photographs of the missing pictures (87.99).

In This Issue

Cooperstown, New York

Thieves broke into a summer home in Cooperstown during January of this year and took two pictures valued at $1 million, as follows: Giovanni-Battista Moroni, *Portrait of a Bearded Man,* and Francesco Guardi, *An Architectural Caprice with a Ruined Building,* (nos. 214, 217). A reward is being offered, subject to usual conditions.

Monte Carlo, Monaco

A painting by Berthe Morisot was stolen from a home in Monte Carlo, sometime after the owner's death in April 1983 (no. 201). The picture, *Woman at Her Toilet,* is dated 1877 and is signed by the artist.

Paris, France

Police in France report that a collection of 79 paintings by Matta were stolen from the home of the artist, sometime between 1976 and 1986 (nos. 103-81). The missing works date from 1950 to 1976.

Amsterdam, The Netherlands

In another theft from The Netherlands, this time from a home, thieves stole sixteen paintings and one clock (nos. 182-94, 200, 202-3, 243). The robbery occurred in November of last year and most of the missing pictures are by Dutch 17th- and 18th-century artists, including works by Abraham Storck, Jan Claes Rietschoof, Abraham Pieterszen, and Egbert van Heemskerk the Elder (nos. 185-87, 193).

Leigh-on-Sea, England

Police in Essex report the theft of English 17th-18th century bracket clocks and Sèvres porcelain from a home in Leigh-on-Sea. In addition, a painting by John Frederick Herring Senior and a bronze of Hercules and Antaeus were stolen (nos. 195, 230, 235-42, 245-46, 250-51). A reward is being offered, subject to usual conditions. The total current value of the stolen objects is estimated to be worth in excess of £200,000.

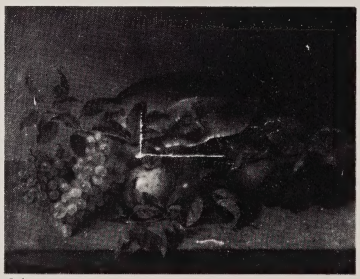
Theft in Transit

A reliquary, made from two separate objects, a Roman bronze weight and a base from a candlestick, was stolen in transit between Munich, West Germany and New York City, sometime between 27 October and the end of November 1986 (no. 280). The Roman bronze weight is in the form of a male head and dates from the first to third century A.D. The candlestick foot is Rhenish, dating from the beginning of the 13th century.

Chicago, Illinois

A needlework by Judy Chicago, *Tree of Life,* was stolen on 9 September 1986 as workers were installing an exhibition of the artist's works at a gallery in Chicago (no. 284). The piece is valued at $35,000 and is from the series "The Birth Project."

Lynn Stowell Pearson



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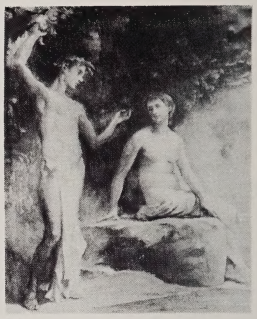

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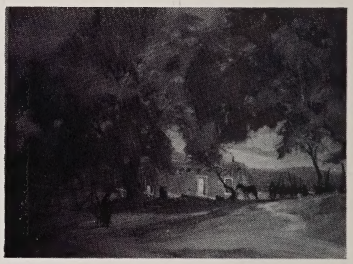

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

94 PEALE, James (1749-1831). *Still Life with Fruit,* 1829. Oil on canvas. 52.0 x 68.0 cm. Inscribed on reverse: "Painted by James Peale/in the 86th year of his age/1829." *87.83. Stolen in transit between Brussels, Belgium and New York, NY. Oct. '86.

American, 19th Century

95 LA FARGE, John (1835-1910). *Classical Figures.* Watercolor on paper. 22.8 x 19.6 cm. *87.51.1. New York, NY. Fall '85.

96 LEWIS, Edmund Darch (1835-1910). *Rocky Coast and Sailboat,* 1888. Watercolor and gouache on paper mounted on board. 24.8 x 53.3 cm. Signed and dated in l/r: "Edmund D. Lewis/1888." 87.51.3. New York, NY. Fall '85.

97 LEWIS, Edmund Darch (1835-1910). *Sailboats Near Shore,* 1883. Watercolor and gouache on paper mounted on board. 24.8 x 53.3 cm. Signed and dated in l/r: "Edmund D. Lewis /Aug. 17, 1883." *87.51.2. New York, NY. Fall '85.

American, 20th Century

98 CASSIDY, Gerald. *Contentment New Mexico.* Oil on canvas. 55.2 x 71.8 cm. *87.80. Missing in transit between St. Louis, MO and New York, NY. Feb. '87.

99 CAVALLON, Giorgio (b. 1904). Untitled, 1958. Oil on canvas. 33.0 x 27.9 cm. Signed in l/r: "G CAVALLON." *87.77. New York, NY. Late 1950s–early 1960s.

100 ROCKWELL, Norman (1894-1978). *College Boys,* 1931. *87.81. San Diego, CA. 24 Feb. '87. *Reward.*

Austrian, 15th Century

101 Unknown. Altar Panel, Left Wing, c. 1470. 142.0 x 36.0 cm. Donor of the Altarpiece: the Knight Georg von Gradner. Interior: upper portion—the Virgin and on the lower portion—the Knight Georg von Gradner, kneeling, holding the rosary in his right hand. Exterior: St. Agnes. *87.93.1. Köflach, Austria. 14 Oct. '86.

102 Unknown. Altar Panel, Right Wing, c. 1470. 142.0 x 36.0 cm. Donor of Altarpiece: the Knight Georg von Gradner. Interior: upper portion—St. John the Baptist and on the lower portion—the wife of the Knight Georg von Gradner, kneeling, holding the rosary in both hands (folded). Exterior: St. Barbara. *87.93.2. Köflach, Austria. 14 Oct. '86.

100

101 *interior*

101 *exterior*

102 *interior*

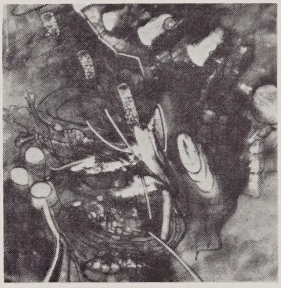
102 *exterior*

Chilean, 20th Century

103 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *Eros Coronata A,* 1966. Oil on canvas. 200.0 x 200.0 cm. Archive no. 66/3. *87.75.56. Paris, France. Missing between 1976 and 1986.

104 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *Été de tête,* 1956. Oil on canvas. 101.0 x 84.0 cm. *87.75.76. Paris, France. Missing between 1976 and 1986.

105 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *Le Chiottique,* 1970. Oil on canvas. 101.0 x 81.0 cm. *87.75.75. Paris, France. Missing between 1976 and 1986.



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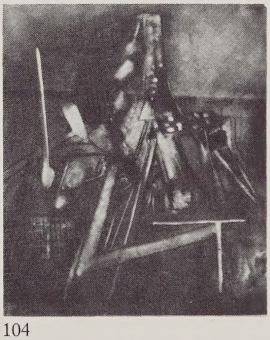

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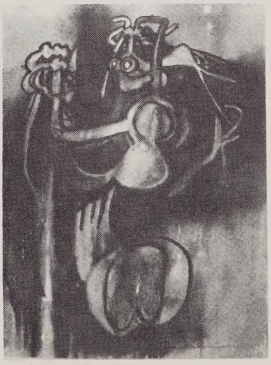

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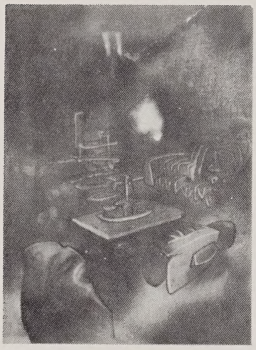

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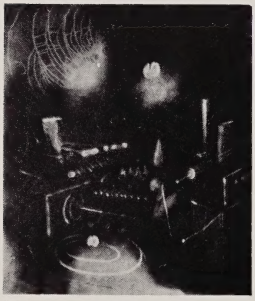

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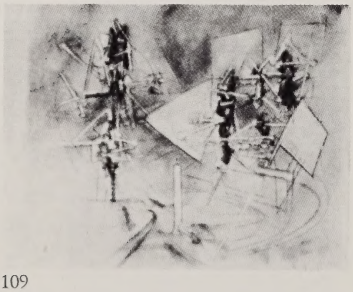

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106 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *Make into Knots,* 1958. Oil on canvas. 101.0 x 81.0 cm. *87.75.77. Paris, France. Missing between 1976 and 1986.

107 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *The Month Passes,* 1973. Oil on canvas. 80.0 x 67.0 cm. *87.75.78. Paris, France. Missing between 1976 and 1986.

108 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *Secret,* 1974. Oil on canvas. 108.0 x 90.0 cm. Archive no. 74/140. *87.75.61. Paris, France. Missing between 1976 and 1986.

109 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *Subtleties,* 1957. Oil on canvas. 90.0 x 107.0 cm. Inv. no. 222. *87.75.50. Paris, France. Missing between 1976 and 1986.

110 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *Volubility of Chess,* 1974. Oil on canvas. 85.0 x 70.0 cm. Archive no. 77/223. *87.75.74. Paris, France. Missing between 1976 and 1986.

111 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *The White Cube,* 1974. Oil on canvas. 84.0 x 69.0 cm. Inv. no. 186. *87.75.41. Paris, France. Missing between 1976 and 1986.

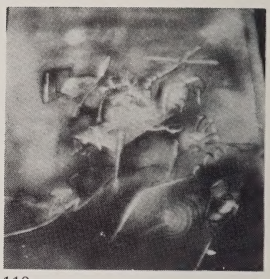
112 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *World Within World,* 1972. Oil on canvas. 108.0 x 89.0 cm. Archive no. 72/46. *87.75.59. Paris, France. Missing between 1976 and 1986.

113 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1950. Oil on canvas. 123.0 x 153.0 cm. Inv. no. 41. *87.75.3. Paris, France. Missing between 1976 and 1986.

114 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1953. Oil on canvas. 123.0 x 153.0 cm. Inv. no. 31. *87.75.1. Paris, France. Missing between 1976 and 1986.

115 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1953. Oil on canvas. 71.0 x 92.0 cm. Inv. no. 173. *87.75.34. Paris, France. Missing between 1976 and 1986.

116 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1957. Oil on canvas. 64.0 x 78.0 cm. Inv. no. 114. *87.75.12. Paris, France. Missing between 1976 and 1986.



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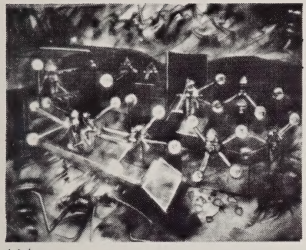

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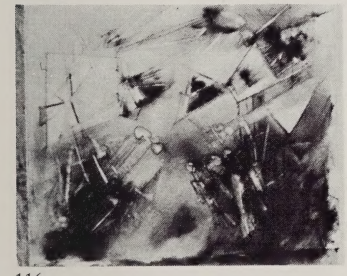

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117 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1958. . Oil on canvas. 123.0 x 153.0 cm. Inv. no. 33. *87.75.2. Paris, France. Missing between 1976 and 1986.

118 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1958. Oil on canvas. 80.0 x 100.0 cm. Archive no. 58/150. *87.75.51. Paris, France. Missing between 1976 and 1986.

119 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1959. Oil on canvas. 64.0 x 79.0 cm. Inv. no. 128, archive no. 57/48. *87.75.14. Paris, France. Missing between 1976 and 1986.

120 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1959. Oil on canvas. 66.0 x 80.0 cm. Inv. no. 130. *87.75.15. Paris, France. Missing between 1976 and 1986.

121 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1959. Oil on canvas. 66.0 x 80.0 cm. Inv. no. 131. *87.75.16. Paris, France. Missing between 1976 and 1986.

122 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1959. Oil on canvas. 67.0 x 80.0 cm. Inv. no. 134. *87.75.18. Paris, France. Missing between 1976 and 1986.

123 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1959. Oil on canvas. 89.0 x 103.0 cm. Inv. no. 196. *87.75.47. Paris, France. Missing between 1976 and 1986.

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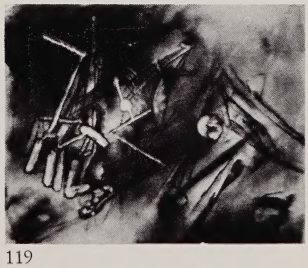

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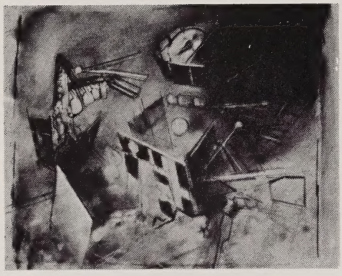

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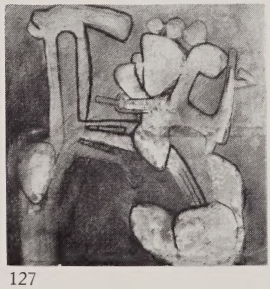

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124 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1959. Oil on canvas. 90.0 x 120.0 cm. Archive no. 59/150. *87.75.52. Paris, France. Missing between 1976 and 1986.

125 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1960. Oil on canvas. 89.0 x 106.0 cm. Inv. no. 79. *87.75.9. Paris, France. Missing between 1976 and 1986.

126 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1961. Oil on canvas. 70.0 x 90.0 cm. Inv. no. 133. *87.75.17. Paris, France. Missing between 1976 and 1986.

127 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1962. 180.0 x 180.5 cm. Archive no. 62/150. *87.75.53. Paris, France. Missing between 1976 and 1986.

128 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1963. 185.0 x 300.0 cm. Archive no. 63/151. *87.75.54. Paris, France. Missing between 1976 and 1986.

129 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1963. 100.0 x 80.0 cm. Archive no. 63/152. *87.75.55. Paris, France. Missing between 1976 and 1986.

130 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1966. Oil on canvas. 87.0 x 104.0 cm. Inv. no. 80. *87.75.10. Paris, France. Missing between 1976 and 1986.

131 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1966. Oil on canvas. 69.0 x 81.0 cm. Inv. no. 141. *87.75.21. Paris, France. Missing between 1976 and 1986.

132 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1966. Oil on canvas. 80.0 x 69.0 cm. Inv. no. 147. *87.75.24. Paris, France. Missing between 1976 and 1986.

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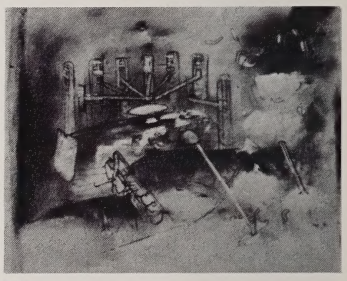

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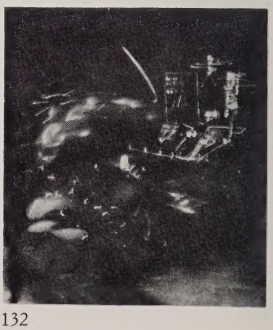

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133 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1966. Oil on canvas. 80.0 x 70.0 cm. Inv. no. 168. Dedication: "to darling Malitte MATTA." *87.75.33. Paris, France. Missing between 1976 and 1986.

134

134 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1967. Oil on canvas. 77.0 x 70.0 cm. Inv. no. 110. *87.75.11. Paris, France. Missing between 1976 and 1986.

135

135 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1967. Oil on canvas. 70.0 x 85.0 cm. Inv. no. 148. *87.75.25. Paris, France. Missing between 1976 and 1986.

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136 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1967. Oil on canvas. 90.0 x 108.0 cm. Inv. no. 214. *87.75.48. Paris, France. Missing between 1976 and 1986.

137 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1968. Oil on canvas. 90.0 x 106.0 cm. Inv. no. 215. *87.75.49. Paris, France. Missing between 1976 and 1986.

138 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1969. Oil on canvas. 70.0 x 82.0 cm. Inv. no. 123. *87.75.13. Paris, France. Missing between 1976 and 1986.

139 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1969. Oil on canvas. 82.0 x 69.0 cm. Inv. no. 138. *87.75.19. Paris, France. Missing between 1976 and 1986.

140 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1969. Oil on canvas. 70.0 x 87.0 cm. Inv. no. 143, archive no. 69/116. *87.75.22. Paris, France. Missing between 1976 and 1986.

141 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1969. Oil on canvas. 67.0 x 80.0 cm. Inv. no. 145. *87.75.23. Paris, France. Missing between 1976 and 1986.

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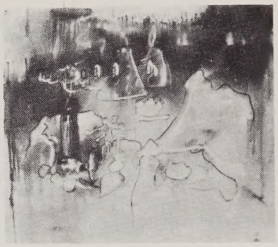

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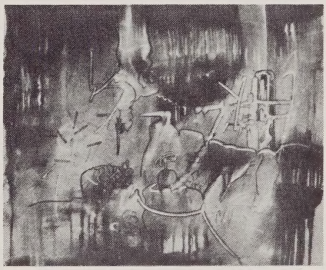

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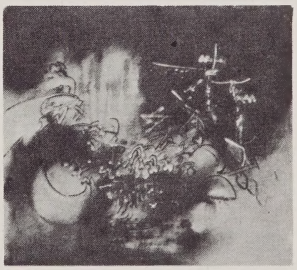

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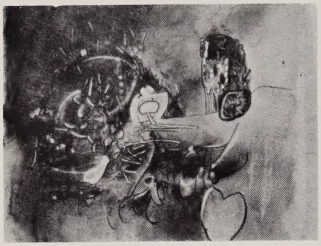

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142 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1969. Oil on canvas. 70.0 x 83.0 cm. Inv. no. 150. *87.75.26. Paris, France. Missing between 1976 and 1986.

143 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1969. 118.0 x 118.0 cm. Archive no. 69/250. *87.75.57. Paris, France. Missing between 1976 and 1986.

144 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1970. Oil on canvas. 106.0 x 100.0 cm. Inv. no. 78. *87.75.8. Paris, France. Missing between 1976 and 1986.

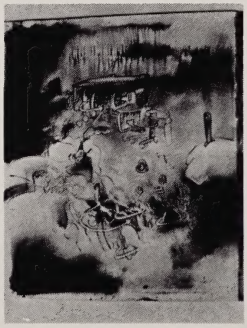
145 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1970. Oil on canvas. 127.0 x 70.0 cm. Archive no. 70/227. *87.75.58. Paris, France. Missing between 1976 and 1986.

146 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1971. Oil on canvas. 110.0 x 90.0 cm. Inv. no. 75. *87.75.7. Paris, France. Missing between 1976 and 1986.

147 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1971. Oil on canvas. 102.0 x 80.0 cm. Inv. no. 176. *87.75.36. Paris, France. Missing between 1976 and 1986.

148 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1972. Oil on canvas. 105.0 x 90.0 cm. Inv. no. 72. *87.75.4. Paris, France. Missing between 1976 and 1986.

149 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1972. Oil on canvas. 108.0 x 88.0 cm. Inv. no. 73. *87.75.5. Paris, France. Missing between 1976 and 1986.



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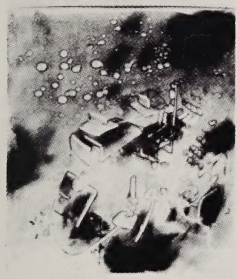

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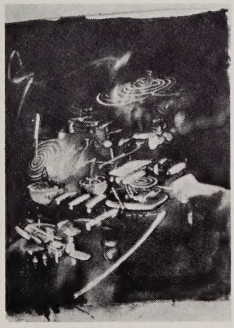

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150 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1972. Oil on canvas. 110.0 x 87.0 cm. Inv. no. 74. *87.75.6. Paris, France. Missing between 1976 and 1986.

151 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1972. Oil on canvas. 69.0 x 81.0 cm. Inv. no. 140, archive no. 71/158. *87.75.20. Paris, France. Missing between 1976 and 1986.

152 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1972. Oil on canvas. 70.0 x 68.0 cm. Inv. no. 155. *87.75.27. Paris, France. Missing between 1976 and 1986.

153 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1972. Oil on canvas. 81.0 x 70.0 cm. Inv. no. 160. *87.75.30. Paris, France. Missing between 1976 and 1986.

154 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1972. Oil on canvas. 82.0 x 67.0 cm. Inv. no. 174. *87.75.35. Paris, France. Missing between 1976 and 1986.

155 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1972. Oil on canvas. 80.0 x 70.0 cm. Inv. no. 183. *87.75.39. Paris, France. Missing between 1976 and 1986.

156 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1973. Oil on canvas. 80.0 x 70.0 cm. Inv. no. 179. *87.75.37. Paris, France. Missing between 1976 and 1986.

157 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1973. Oil on canvas. 83.0 x 70.0 cm. Inv. no. 181. *87.75.38. Paris, France. Missing between 1976 and 1986.

158 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1973. Oil on canvas. 81.0 x 69.0 cm. Inv. no. 192, archive no. 73/97. *87.75.44. Paris, France. Missing between 1976 and 1986.

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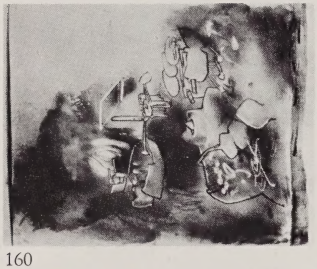

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159 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1973. Oil on canvas. 80.0 x 70.0 cm. Inv. no. 193. *87.75.45. Paris, France. Missing between 1976 and 1986.

160 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1974. Oil on canvas. 82.0 x 107.0 cm. Inv. no. 158, archive no. 74/83. *87.75.28. Paris, France. Missing between 1976 and 1986.

161 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1974. Oil on canvas. 85.0 x 90.0 cm. Inv. no. 159. *87.75.29. Paris, France. Missing between 1976 and 1986.

162 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Tablettes, 1974. Oil on canvas. 80.0 x 68.0 cm. Inv. no. 162. *87.75.31. Paris, France. Missing between 1976 and 1986.

163 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1974. Oil on canvas. 82.0 x 72.0 cm. Inv. no. 184, archive no. 74/74. *87.75.40. Paris, France. Missing between 1976 and 1986.

164 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1974. Oil on canvas. 94.0 x 73.0 cm. Inv. no. 187. *87.75.42. Paris, France. Missing between 1976 and 1986.

165 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1974. Oil on canvas. 75.0 x 70.0 cm. Inv. no. 188. *87.75.43. Paris, France. Missing between 1976 and 1986.

166 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1974. Oil on canvas. 83.0 x 68.0 cm. Inv. no. 194. *87.75.46. Paris, France. Missing between 1976 and 1986.

167 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1974. Oil on canvas. 60.0 x 73.0 cm. Archive no. 74/82. *87.75.60. Paris, France. Missing between 1976 and 1986.

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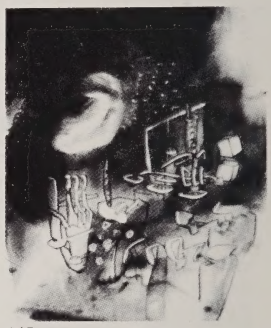

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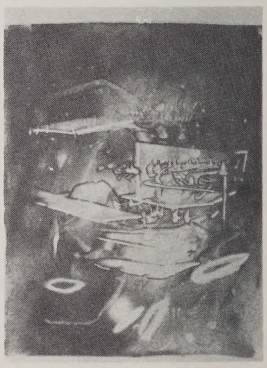

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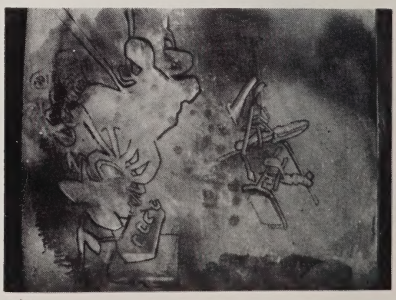

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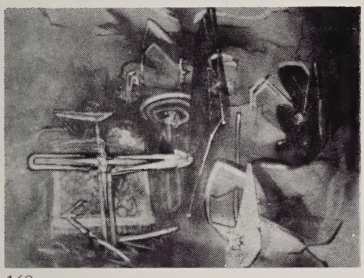
168 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1975. Oil on canvas. 80.0 x 66.0 cm. Inv. no. 164, archive no. 75/32. *87.75.32. Paris, France. Missing between 1976 and 1986.

169 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1975. Oil on canvas. 70.0 x 90.0 cm. Archive no. 75/58. *87.75.62. Paris, France. Missing between 1976 and 1986.



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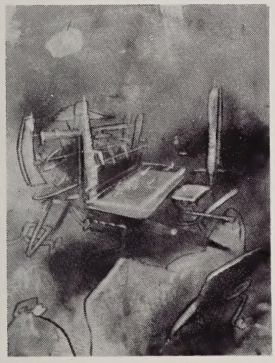
170 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 85.0 x 70.0 cm. Archive no. 76/69. *87.75.63. Paris, France. Missing between 1976 and 1986.

171 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 85.0 x 70.0 cm. Archive no. 76/71. *87.75.64. Paris, France. Missing between 1976 and 1986.

172 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 85.0 x 70.0 cm. Archive no. 76/72. *87.75.65. Paris, France. Missing between 1976 and 1986.



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173 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 85.0 x 70.0 cm. Archive no. 76/73. *87.75.66. Paris, France. Missing between 1976 and 1986.

174 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 85.0 x 70.0 cm. Archive no. 76/74. *87.75.67. Paris, France. Missing between 1976 and 1986.

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175 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 85.0 x 70.0 cm. Archive no. 76/75. *87.75.68. Paris, France. Missing between 1976 and 1986.

176 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 70.0 x 85.0 cm. Archive no. 76/76. *87.75.69. Paris, France. Missing between 1976 and 1986.

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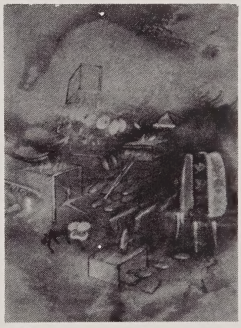

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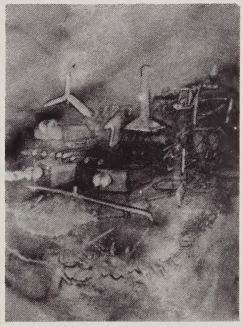

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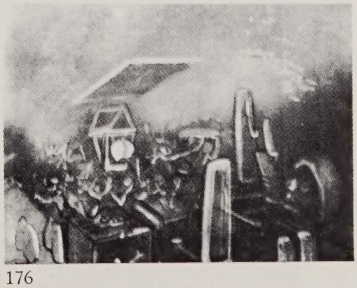

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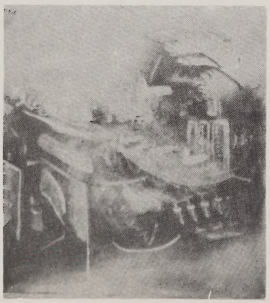

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177 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 85.0 x 70.0 cm. Archive no. 76/77. *87.75.70. Paris, France. Missing between 1976 and 1986.

178 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 85.0 x 70.0 cm. Archive no. 76/78. *87.75.71. Paris, France. Missing between 1976 and 1986.

179 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 65.0 x 72.0 cm. Archive no. 76/92. *87.75.72. Paris, France. Missing between 1976 and 1986.

180 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled, 1976. Oil on canvas. 92.0 x 90.0 cm. Archive no. 76/93. *87.75.73. Paris, France. Missing between 1976 and 1986.

181 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). Untitled. Oil on canvas. 77.0 x 62.0 cm. *87.75.79. Paris, France. Missing between 1976 and 1986.

Dutch, 17th Century

182 ANTHONISSEN, Hendrick van, Style of (1606-60). *Two Flat Boats at Sea.* Oil on panel. 38.0 x 50.0 cm. (oval). 87.57.12. The Hague, The Netherlands. 9 Nov. '86.

183 BAKHUYZEN, Ludolf (1631-1708). *Sailboats Near a Pier.* Oil on canvas. 44.5 x 57.0 cm. 87.57.13. The Hague, The Netherlands. 9 Nov. '86.

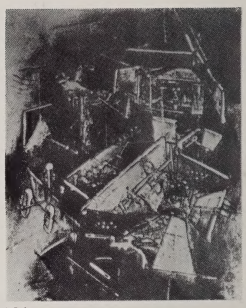
184 BEERSTRATEN, Jan Abrahamsz (1622-66). *Seascape.* Oil on panel. 55.0 x 72.0 cm. Signed with monogram. *87.57.2. The Hague, The Netherlands. 9 Nov. '86.

185 HEEMSKERK, Egbert van, the Elder (1610-80). *Interior of an Inn,* 1653. Oil on panel. 32.0 x 39.5 cm. Signed with monogram and dated. *87.57.10. The Hague, The Netherlands. 9 Nov. '86.

186 RIETSCHOOF, Jan Claes (1652-1719). *Seascape.* 83.0 x 109.0 cm. Signed. *87.57.4. The Hague, The Netherlands. 9 Nov. '86.

187 STORCK, Abraham (1635-1710). *Boats in Port, Amsterdam.* Oil on canvas. 59.0 x 74.0 cm. Signed. *87.57.1. The Hague, The Netherlands. 9 Nov. '86.

188 VICTORS, Jacomo (1640-1705). *Rooster, Hens and Ducks.* Oil on canvas. 52.0 x 65.0 cm. *87.57.5. The Hague, The Netherlands. 9 Nov. '86.



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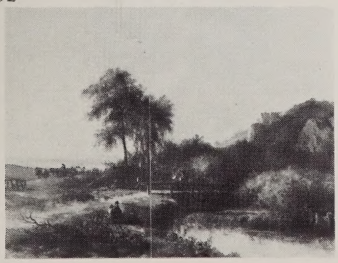

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Dutch, 18th Century

189 RIETSCHOOF, Hendrik (1687-1746). *Sailboats on Roadsteads in Hoorn,* 1718. Oil on panel. 40.5 x 56.0 cm. Signed and dated. 87.57.3. The Hague, The Netherlands. 9 Nov. '86.

190 WIT, Jacob de, Style of (1695-1754). *Nine Bacchantes.* Oil on canvas. 28.0 x 76.0 cm. 87.57.14. The Hague, The Netherlands. 9 Nov. '86.

Dutch, 19th Century

191 BLÈS, David Joseph (1821-99). *After Dinner.* Watercolor. 41.0 x 56.0 cm. Signed. *87.57.11. The Hague, The Netherlands. 9 Nov. '86.

192 JONGKIND, Johan (1819-91). *The Cart, Near Isère,* 1882. Signed and dated in l/r: "Jongkind 1882." Marked: EXPOSITION OF DOUWES BROTHERS AMSTERDAM "AROUND BARBIZON," 1985, CATALOGUE NR 36. *87.57.15. The Hague, The Netherlands. 9 Nov. '86.

193 PIETERSZEN, Abraham (1817-80). *Countryside with Bridge over Stream.* Oil on panel. 25.0 x 34.5 cm. Signed. *87.57.7. The Hague, The Netherlands. 9 Nov. '86.

194 STROEBEL, Johann Anthonie Balthasar (1821-1905). *New Mayors in an Interior.* Oil on canvas. 46.0 x 61.0 cm. Signed. *87.57.6. The Hague, The Netherlands. 9 Nov. '86.

English, 19th Century

195 HERRING, John Frederick Senior (1795-1865). *Three Horses' Heads,* 1841 (?). Oil. Frame 61.0 x 61.0 cm., picture oval. Signed and dated. Horse heads are brown, white and black (left to right). *87.58.8. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

196 LASZLO DE LOMBOS, Philip Alexius de (1869-1937). *Portrait of a Portuguese Woman.* 75.0 x 50.0 cm. *87.96. Lincolnshire, England. Feb. '87.

English, 20th Century

197 DUNLOP, Ronald Ossory (b. 1894). *Carnations in a Vase with Cushion.* Watercolor. 25.4 x 35.6 cm. Signed in l/r: "R.O. Dunlop." *87.82. London, England. 27 Jan. '87.

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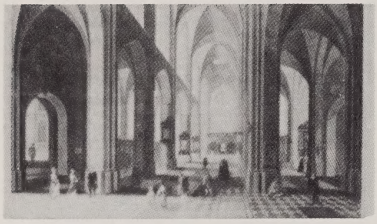

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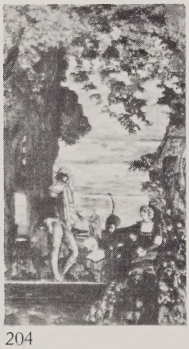

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Flemish, 17th Century

198 NEEFFS, Peeter the Elder (1578-1656/61). *Interior of Antwerp Cathedral.* Oil on panel. 35.0 x 55.0 cm. *87.91. London, England. Feb. '87.

French, 19th Century

199 GUERARD, H. von. *Still Life with Grapes, Corn and Grape Leaves,* c. 1899. Oil on canvas. 67.0 x 43.0 cm. Signed. *87.95.1. Preisdorf, Austria. 18 Oct. '86.

200 HARPIGNIES, Henri Joseph (1819-1916). *Menton,* 1901. Oil on canvas. 38.0 x 55.0 cm. Signed and dated. 87.57.16. The Hague, The Netherlands. 9 Nov. '86.

201 MORISOT, Berthe Marie-Pauline (1841-95). *Woman at Her Toilet,* 1877. 46.0 x 38.0 cm. Signed in l/r: "Berthe Morisot." Handwritten note on verso: "Laisse en heritage par la Princesse de Polinac a Monsieur Robert de Maussabre." [Note: accent marks not included in description from victim.] Ref.: Bataille-Wildenstein, no. 73. *87.84. Monte Carlo, Monaco. Stolen sometime after 6 Apr. '83.

202 TROYON, Constant (1810-65). *Rocks and Cliffs Near Barbizon.* Oil on panel. 33.0 x 46.5 cm. Stamped: EXPOSITION OF THE DOUWES BROTHERS "COUNTRYSIDE SCENES OF FRANCE" 1971, CATALOG NR 34. 87.57.9. The Hague, The Netherlands. 9 Nov. '86.

203 VIOLLET-LE-DUC, Victor (1848-1901). *Path Along a River.* Oil on canvas. 27.0 x 35.0 cm. Signed in l/r. *87.57.8. The Hague, The Netherlands. 9 Nov. '86.

204 VUILLARD, Edouard (1868-1940). *Le Grisellidis.* 225.0 x 130.0 cm. Signed. *87.90.3. Paris, France. 22 Dec. '86.

205 VUILLARD, Edouard (1868-1940). *Le Guignol des Champs Elysées.* 175.0 x 56.0 cm. *87.90.4. Paris, France. 22 Dec. '86.

206 VUILLARD, Edouard (1868-1940). *Le Malade Imaginaire.* 180.0 x 300.0 cm. Signed. *87.90.1. Paris, France. 22 Dec. '86.

207 VUILLARD, Edouard (1868-1940). *Le Petit Café de Tristan Bernard.* 180.0 x 300.0 cm. Signed. *87.90.2. Paris, France. 22 Dec. '86.

German, 20th Century

208 SCHROERS, Kurt. *Teufelsmoor at Twilight.* Oil on canvas. 90.0 x 100.0 cm. *87.95.2. Preisdorf, Austria. 18 Oct. '86.

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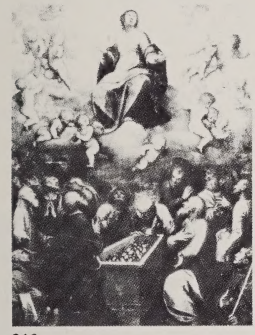

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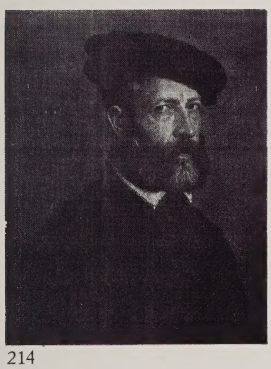

214

Italian, 15th Century

209 FRANCESCO dei Gabrielli, Attributed to. *Christ Enthroned* (central panel of triptych). Distemper on panel. 140.0 x 64.0 cm. Open book inscribed: "EGOSVM/VIAVERI/TAS ET/VITA./QVISE/QVITVR/ME•NON/ AMBVLAT/TENEBRIS[Ego sum via veritas et vita. Qui sequitur me non ambulat tenebris]. Restored in 1982 or 1983. *87.61.1. Ronciglione, Italy. 20 Aug. '86.

210 FRANCESCO dei Gabrielli, Attributed to. *John the Baptist* (side panel of triptych). Distemper on panel. 140.0 x 31.0 cm. Restored in 1982 or 1983. Angel with open arms above. *87.61.3. Ronciglione, Italy. 20 Aug. '86.

211 FRANCESCO dei Gabrielli, Attributed to. *Virgin Mary* (side panel of triptych). Distemper on panel. 140.0 x 31.0 cm. Restored in 1982 or 1983. Angel with open arms above. *87.61.2. Ronciglione, Italy. 20 Aug. '86.

212 Unknown. *Portrait of a Martyr.* Oil on canvas. 34.0 x 27.0 cm. *87.54. Narni, Italy. Theft date unknown.

Italian, 16th Century

213 CACCIA, Guglielmo, called Moncalvo, Attributed to (1568-1625). *Assumption of the Virgin.* Oil on canvas. 300.0 x 250.0 cm. *87.55. Carmagnola, Italy. 30 Mar. '85.

214 MORONI, Giovanni-Battista (1525-78). *Portrait of a Bearded Man.* Oil. 57.0 x 45.5 cm. Wears black doublet with lace-edged white collar. *87.76.1. Cooperstown, NY. Jan. '87. *Reward.*

Italian, 17th Century

215 TRAVI, Antonio, called il Sestri, Attributed to (1608-65). *Landscape with Ruins and a River.* Oil on canvas. 60.0 x 80.0 cm. *87.65.4. Argenta, Italy. 6 Jun. '84.

216 TRAVI, Antonio, called il Sestri, Attributed to (1608-65). *Landscape with Ruins and Two Figures.* Oil on canvas. 60.0 x 80.0 cm. One figure stands in background, other figure seated in right foreground. *87.65.3. Argenta, Italy. 6 Jun. '84.

Italian, 18th Century

217 GUARDI, Francesco (1712-93). *Architectural Caprice with a Ruined Building.* 19.5 x 25.0 cm. Man in brown cloak and peasant in yellow and red by a ruined building. *87.76.2. Cooperstown, NY. Jan. '87. *Reward.*

218 GUARDI, Francesco (1712-93). *Gondolas on Canal.* Oil on canvas. 30.0 x 40.0 cm. *87.67. Venice, Italy. Jan.-Jul. '86.

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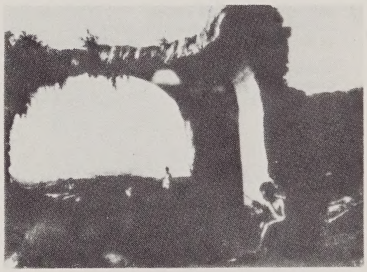

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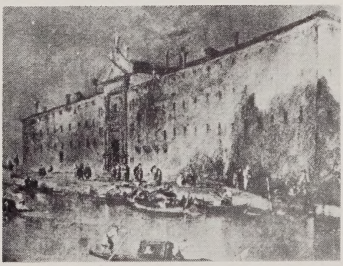

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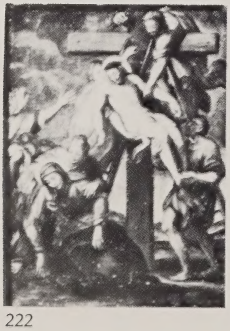

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219 Unknown. *Autumn Market Scene.* Oil on canvas. 80.0 x 100.0 cm. *87.65.2. Argenta, Italy. 6 Jun. '84.

220 Unknown. *Martyrdom of St. Andrew.* Oil on canvas. 64.5 x 50.0 cm., including frame. *87.64.1. Guastalla, Italy. 3 Feb. '86.

221 Unknown. *People Listening to a Poet.* Oil on canvas. 80.0 x 120.0 cm. *87.65.1. Argenta, Italy. 6 Jun. '84.

222 Unknown. *Road to Calvary.* Oil on canvas. *87.24.20. Marino, Italy. 16 Nov. '84.

223 Unknown. *Road to Calvary.* Oil on canvas. *87.24.21. Marino, Italy. 16 Nov. '84.

224 Unknown. *Stoning of St. Stephen.* Oil on canvas. 50.0 x 64.5 cm., including frame. *87.64.2. Guastalla, Italy. 3 Feb. '86.

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Prints, Drawings

American, 20th Century

225 HUNT, Richard (b. 1935). Untitled, 1972. Lithograph. 55.9 x 76.2 cm. Signed in l/r: "R Hunt." No. XVI/XXV. Markings on reverse: printer's chop for Lakeside Studio and code number RH139LS. *87.49.1. Edwardsville, IL. 31 Jan. '87.

226 ROTHENSTEIN, Michael. *Belfast,* 1973. Serigraph. 63.5 x 101.6 cm. Signed in l/r: "Michael Rothenstein." Edition number in l/l: "XIII/XXV." Inscribed: T.H. Saunders "Antiquarian." Markings on verso: printer's chop for Lakeside Studio and code number MR151LS. *87.49.2. Edwardsville, IL. 31 Jan. '87.

German, 20th Century

227 PFAHLER, Georg Karl (b. 1926). Untitled, c. 1971. Serigraph. 64.8 x 64.8 cm. Signed. Edition number on face: 72/100. *87.49.3. Edwardsville, IL. 31 Jan. '87.

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Sculpture

American, 19th Century

228 REMINGTON, Frederic (1861-1909). *Rattlesnake,* 1905. Bronze. 71.1 x 60.3 cm. No. 103. Roman Bronze Works, New York. Note: right rein from bit of horse's mouth is missing. *87.59. Denver, CO. 25 Jan. '87.

American, 20th Century

229 JOHNSON, Stan (b. 1939). *Sioux Buffalo Hunter.* Bronze. 50.8 x 61.0 x 30.5 cm. No. 24/40. *87.46. Chicago, IL. Feb. '87.

European, 17th Century

230 Unknown. *Hercules and Antaeus.* Bronze. *87.58.5. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

French, 17th Century

231 Unknown. *St. John the Baptist.* Wood, gilded. Ht. 40.0 cm. *87.74. Brouvelieures, France. 26 Oct. '86.

French, 20th Century

232 D'ANDLAU-HOMBOURG, Roland. *Pug Dog.* Bronze. Approx. 22.9 x 30.5 cm. Signed. *87.60.2. Paris, France. 19 Nov. '86.

Spanish, 17th Century

233 Unknown. *St. Quiteria.* Wood, polychromed. Ht. 80.0 cm. Holds open book from which arrow protrudes. *87.66.3. Grez, Spain. 23 Jun. '86.

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Candlesticks, Candelabra, Lamps

234 *Louis XVI Candlesticks* (pair). Bronze, round white marble bases. Ht. 180.0 cm. *87.50.3-4. Gambais, France. 19 Oct. '86.

Ceramics, Pottery, Porcelain

235 ROUSELLE (one of three painters). Monteith, 1770. White ground porcelain. Fruit and flower decoration, three blue lines trace scalloped rim. *87.58.9. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

236 SÈVRES. Painted by BUTEAUX. French, 18th century. Tray, 1760. Porcelain. Inscribed: BLARD/1760. Green ground and gilt border with central decoration of musical instruments (horn, trumpet). *87.58.14. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

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237 SÈVRES. Painted by CHABRY. French, 18th century. Cup and Saucer, 1769. Porcelain. Dark blue ground with gilded borders, panels by Chabry are copies of paintings by Fragonard (saucer) and Boucher (cup). Underside of saucer decorated with garlands and gilding; center inscribed. *87.58.17-18. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

238 SÈVRES. Painted by CHULOT. French, 18th century. Vases (pair), 1769. Porcelain. Ht. 30.5 cm. Vases decorated with panels of flowers and river landscape with galleon in background and fisherman in foreground, on dark blue ground. *87.58.6-7. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

239 SÈVRES. Painted by EVANS. French, 18th century. Cup and Saucer, c. 1765. Porcelain. Decorated with birds, trees and lattice work. *87.58.10-11. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

240 SÈVRES. Painted by LEDOUX. French, 18th century. Tray, 1757. Porcelain. Blue border with fishscale gilding with central decoration of a cockerel escaping from a basket placed on the bough of a tree. Supported on four small feet. *87.58.13. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

241 SÈVRES. Painted by THEVENET. French, 18th century. Milk Pitcher, 1768. Porcelain. Pear-shaped and decorated with floral decoration and lattice work on white ground. *87.58.12. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

242 SÈVRES. Painted by VEILLARD. French, 18th century. Cup and Saucer, c. 1760. Porcelain. Dark blue ground with gilding and floral borders. Landscape panels by Veillard. *87.58.15-16. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

237 *underside of saucer*

238 238

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245 *interior*

246

Clocks, Timepieces, Watches

243 ARSANDAUX. French, 19th century. Paris. *Louis XV Wall Clock.* Gold-plated copper. Signed on face: "Arsandaux/A PARIS." Decorated with enamel and ornamental foliage. Repetitive escapement with two chimes and hammers on the hour and quarter hour. *87.57.17. The Hague, The Netherlands. 9 Nov. '86.

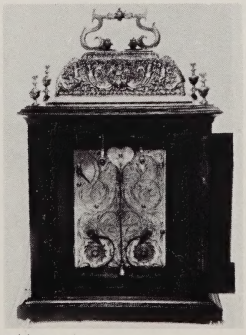
244 BERTHOUD, Ferdinand. *Louis XVI Pendulum Clock.* Gilded bronze. 42.0 x 30.0 cm. Signed. *87.50.2. Gambais, France. 19 Oct. '86.

245 BROWN, Andrew. Scottish, 17th century. Edinburgh. *Bracket Clock,* c. 1690. Black ebony case. Signed on works: "Andrew Brown/Edinburgh." Repeat on five bells, pull chord. *87.58.3. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

246 EBSWORTH, John. English, 17th century. London. *Bracket Clock,* c. 1690. Black ebony case. Signed on works: "John Edsworth/ Lond_____fecit." Repeat on six bells, cord pull. *87.58.2. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

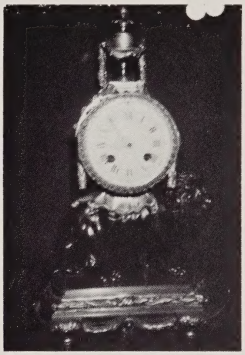
247 French, 18th century. *Ormolu Clock.* Bronze, porcelain dial. Dial with Roman numerals. Surmounted by gilded bronze cup. Dial rests on figure of a lion atop gilded bronze base on raised feet. *87.60.1. Paris, France. 19 Nov. '86.

248 *Louis XIV Clock.* Gilded bronze, marquetry in copper and red tortoise shell (poorly preserved). 85.0 x 41.5 x 15.0 cm. Clock surmounted by a seated figure of Minerva, armed and helmeted. Four herms at corners of the clock, at center of dial is medallion portrait of Louis XIV, flanked by trophies of arms and a royal crown. Below the dial, two seated figures: Abundance and Justice. *87.71. Haras du Pin, France. 16 Nov. '86.



246 *interior*

249 MARTINOT, Baltazar (for the movement). Paris, France. *Louis XIV Boulle Regulator Clock.* Gilded bronze, marquetry in ebony, tortoise shell, copper, and pewter. 244.0 x 38.0 cm. Below the dial is the figure of Hercules bearing the globe on his shoulders. *87.50.1. Gambais, France. 19 Oct. '86.



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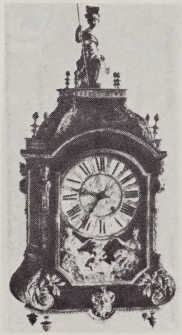

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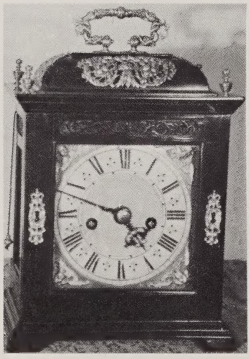
250 *interior*



251

251 *interior*

250 NEVE, Henry. English, 18th century. London. *Bracket Clock,* c. 1710. Black ebony case. Signed on dial: "Hen • Neve London." Repeat on five bells, pull chord, arch dial. *87.58.4. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

251 STANTON, Edward. English, 17th century. *Bracket Clock,* c. 1685. Black ebony case. Repeat on three bells, cord pull. *87.58.1. Leigh-on-Sea, England. 30 Jan. '87. *Reward.*

Folk Art

252 American. *Running Horse Weathervane,* 1890. Copper, painted gold. One of four legs broken off. Two old bullet hole marks on body. *87.79. Cushing, ME. 19 Oct. '86.

253 Austrian, 19th century. *Guild Sign,* 1850. Wrought iron frame in black, partially gilded, horse in marble. Approx. 60.0 x 50.0 cm. *87.94. Innsbruck, Austria. Aug. '86.

Glass

254 CHIHULY, Dale Patrick (b. 1941). *Army Green Macchia,* 1982. Glass. Ht. 30.5 cm., diam. 25.4 cm. Signed and dated on base: "Chihuly 1982." Orange lip wraps, yellow spots, some black spots. *87.88.4. Tacoma, WA. 24 Dec. '86.

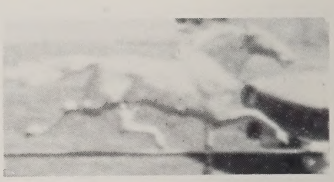
255 CHIHULY, Dale Patrick (b. 1941). *Black Macchia* (one of a pair), 1982. Glass. Ht. 25.4 cm., diam. 35.6 cm. Blue spots, silver/white dust. *87.88.3. Tacoma, WA. 24 Dec. '86.

256 CHIHULY, Dale Patrick (b. 1941). *Black Macchia/Sea Form* (one of a pair), 1982. Glass. 15.2 x 22.9 x 17.8 cm. Signed on base. Black fluted oyster with silver/white dust and copper-blue spots. *87.88.5. Tacoma, WA. 24 Dec. '86.

257 CHIHULY, Dale Patrick (b. 1941). *Black Sea Form Group* (three pieces). Glass. 17.8 x 33.0 x 22.9 cm. Black oyster form with copper-ruby threading, irridescent interior with two small ball forms with heavy copper irridescence, ruby threading. *87.88.6. Tacoma, WA. 24 Dec. '86.

258 CHIHULY, Dale Patrick (b. 1941). *Blue Macchia,* 1982. Glass. Diam. 30.5 cm. Signed and dated on base: "Chihuly 1982 [or 1983]." Tall with yellow-orange wraps, aventurine-green spots. *87.88.9. Tacoma, WA. 24 Dec. '86.

259 CHIHULY, Dale Patrick (b. 1941). *Light Amber-Yellow Sea Form.* Glass. Ht. 22.9 cm., diam. 22.9 cm. Signed on base. Fluted, with burgundy wraps, silver nitrate/yellow underlay. *87.88.12. Tacoma, WA. 24 Dec. '86.



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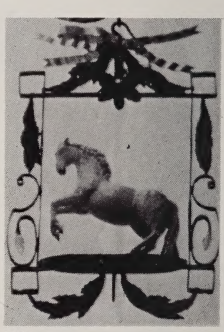

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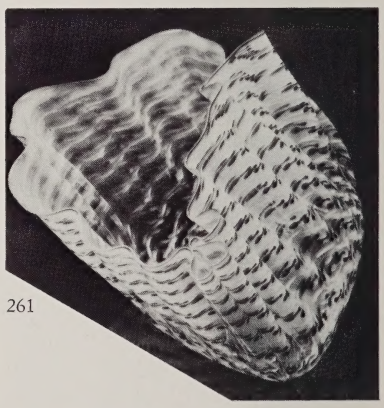

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260 CHIHULY, Dale Patrick (b. 1941). *Pink Sea Form,* 1981. Glass. Ht. 38.1 cm., diam. 24.1 cm. Signed and dated on base: "Chihuly 1981." Green and white lip, white dust, burgundy threading. *87.88.1. Tacoma, WA. 24 Dec. '86.

261 CHIHULY, Dale Patrick (b. 1941). *Pink Sea Form,* 1981. Glass. 20.3 x 20.3 x 15.2 cm. Signed and dated on base: "Chihuly 1981." Fluted with white dust, copper-ruby and gold-brown wraps, leans. Condition: fracture at end with touchdown. *87.88.11. Tacoma, WA. 24 Dec. '86.

262 CHIHULY, Dale Patrick (b. 1941). *Pink Sea Form Group* (five of six pieces stolen), 1981. Glass. Ht. 17.8 cm., diam. 50.8 cm. Signed and dated on base of bowl: "Chihuly 1981." Pink bottom bowl with white dust, white and orange threading, black lip wrap, two flat/oval forms with white threading and heavy silver reduction, two small light pink cup forms with white threading. *87.88.7. Tacoma, WA. 24 Dec. '86.

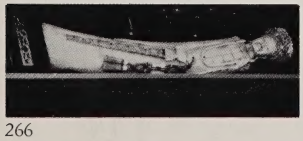
263 CHIHULY, Dale Patrick (b. 1941). *Sea Green Sea Form Group* (five of nine stolen), 1981. Glass. 30.5 x 71.1 x 40.6 cm. Signed and dated on base: "Chihuly 1981." Burgundy wraps, some in folded clam shapes, some fluted, some flat. *87.88.8. Tacoma, WA. 24 Dec. '86.

264 CHIHULY, Dale Patrick (b. 1941). *Tabak Basket Group* (twelve of fourteen pieces stolen), 1980. Glass. Ht. 17.8 cm., diam. 66.0 cm. Signed and dated on base of largest form: "Chihuly 1980." Beige basket forms with black wraps and lips, some with threading. *87.88.2. Tacoma, WA. 24 Dec. '86.

265 CHIHULY, Dale Patrick (b. 1941). *Transparent Blue-Green Macchia/Sea Form,* 1982. Glass. Signed and dated on base: "Chihuly 1982 [or 1983]." Copper-ruby and gold-brown spots. *87.88.10. Tacoma, WA. 24 Dec. '86.

Ivories

266 *Figure of a King.* Ivory, 4 carats of diamonds, approx. 2 carats of Burma rubies, 5 carats of Burma sapphires, and lady's sapphire and diamond ring. Ht. 91.5 cm. Unique. *87.52. Framingham, MA. 14 Jan. '87.



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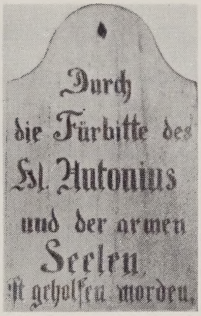

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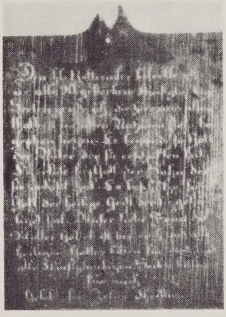

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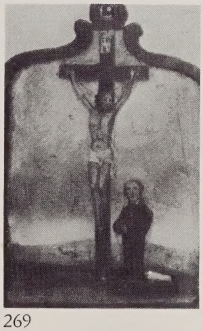

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Liturgical Objects

267 Austrian, 19th century. *Votive Picture.* Oil on panel. Approx. 26.0 x 20.0 cm. Inscribed: "Durch/die Fürbitte des/Hl. Antonius/und der armen/Seelen/ist geholfen worden." *87.92.4. Sautens, Austria. 1 Nov. '86.

268 Austrian, 19th century. *Votive Picture.* Oil on panel. Approx. 26.0 x 20.0 cm. Inscription indistinct. *87.92.5. Sautens, Austria. 1 Nov. '86.

269 Austrian, 19th century. *Votive Picture.* Oil on canvas. Approx. 26.0 x 20.0 cm. *87.92.6. Sautens, Austria. 1 Nov. '86.

270 Austrian, 19th century. *Votive Picture.* Oil on panel. Approx. 26.0 x 20.0 cm. Inscribed in l/r: "EX VOTO." *87.92.7. Sautens, Austria. 1 Nov. '86.

271 Austrian, 19th century. *Votive Picture,* 1809. Oil on panel. Approx. 26.0 x 20.0 cm. Shield inscribed: "EX/VO/TO/1809." St. Anne in upper right. *87.92.2. Sautens, Austria. 1 Nov. '86.

272 Austrian, 19th century. *Votive Picture,* 1829. Oil on panel. Approx. 26.0 x 20.0 cm. Inscribed below picture: "EX VOTO 1829." *87.92.9. Sautens, Austria. 1 Nov. '86.

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273 Austrian, 19th century. *Votive Picture,* 1873. Oil on panel. Approx. 26.0 x 20.0 cm. Inscription below picture indistinct. *87.92.1. Sautens, Austria. 1 Nov. '86.

274 Austrian, 19th century. *Votive Picture,* 1881. Oil on panel. Approx. 26.0 x 20.0 cm. *87.92.3. Sautens, Austria. 1 Nov. '86.

275 Austrian, 19th century. *Votive Picture,* 1887. Oil on panel. Approx. 26.0 x 20.0 cm. Inscription below picture indistinct. *87.92.8. Sautens, Austria. 1 Nov. '86.

276 Chrismatory, 16th century. Silver, partially gilded. Chest rests on the backs of four lions. *87.70. Chievres, Belgium. 21 Sept. '86.

277 Ciborium, 1700. Silver. Ht. 28.0 cm. *87.62. Palermo, Sicily, Italy. 13 Jul. '86.

278 FOULON, Alexandre de, Attributed to. *Louis XIV Ciborium,* early 18th century. Silver. Ht. 46.0 cm. Hallmark: hand and knife. Ciborium surmounted by crown supported by heads of four putti. Lower portion of bowl decorated with heads of putti, grapes and sheaves of wheat. *87.69. Virelles, Belgium. 28 Mar. '86.

279 LEFEBVRE, Jacques. Chalice, c. 1730. Silver. Ht. 24.5 cm. Tournai hallmarks: ILF and I. *87.63. Chercq, Belgium. 23 Jun. '86.

280 Reliquary. Bronze. Ht. 16.6 cm. Reliquary composed of two parts: the head is a Roman bronze weight, 1st-3rd century A.D. and the base is from a Rhenish candlestick, early 13th century. *87.78. Stolen in transit between Munich, West Germany and New York, NY. 27 Oct.–late Nov. '86.

281 Reliquary, 13th century. Copper enamel, gilded. *87.73. Noailles, France. 1 Jun. '86.

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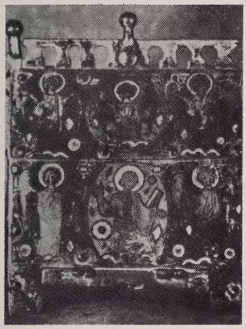

281

281 *detail*

281 *detail*

Objects of Art

282 Notecase. 18-carat gold. Engraved with the crowned initials of Edward VII. Interior of pad bound in dark green watered silk. *87.97. London, England. Feb. '87.

283 PECHE, Dagobert (Austrian, 1887-1923). Rectangular Box. Bronze. 5.1 x 15.2 x 10.2 cm. Signed: Dagobert Peche & Wiener Werkstätte. Fluted base, hinged lid with low relief design of a deer in bramble. *87.100.1. Ardmore, PA. 16 Feb. '87.

Tapestries, Textiles

284 CHICAGO, Judy (b. 1939). American, 20th century. *Tree of Life* (in progress), 1985. Embroidery. 45.7 x 60.3 cm. Prismacolor pencil and pen drawing on linen by Judy Chicago. Multicolor DMC cotton floss embroidery over entire surface of drawing by L.A. Hassing and Paula Nesbit. Note: illustration is of work in progress. The finished work was stolen before it was photographed. *87.47. Chicago, IL. 9 Sept. '86.

284

Egyptian

285 Offering Basin, 2400 B.C. Limestone. 20.0 x 27.5 cm. Inscription: "rht njswt Nj-k_w-nbtj." Inv. no. 908. *87.53. Heidelberg, West Germany. 12 Jan. '87.

Roman

286 *Sarcophagus with Putti Holding Central Medallion with Coat of Arms.* Marble. 30.0 x 70.0 x 30.0 cm. *87.68. Rome, Italy. 7 Nov. '86.

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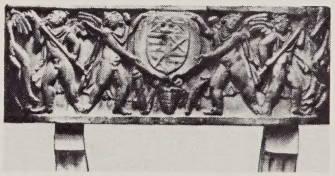

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